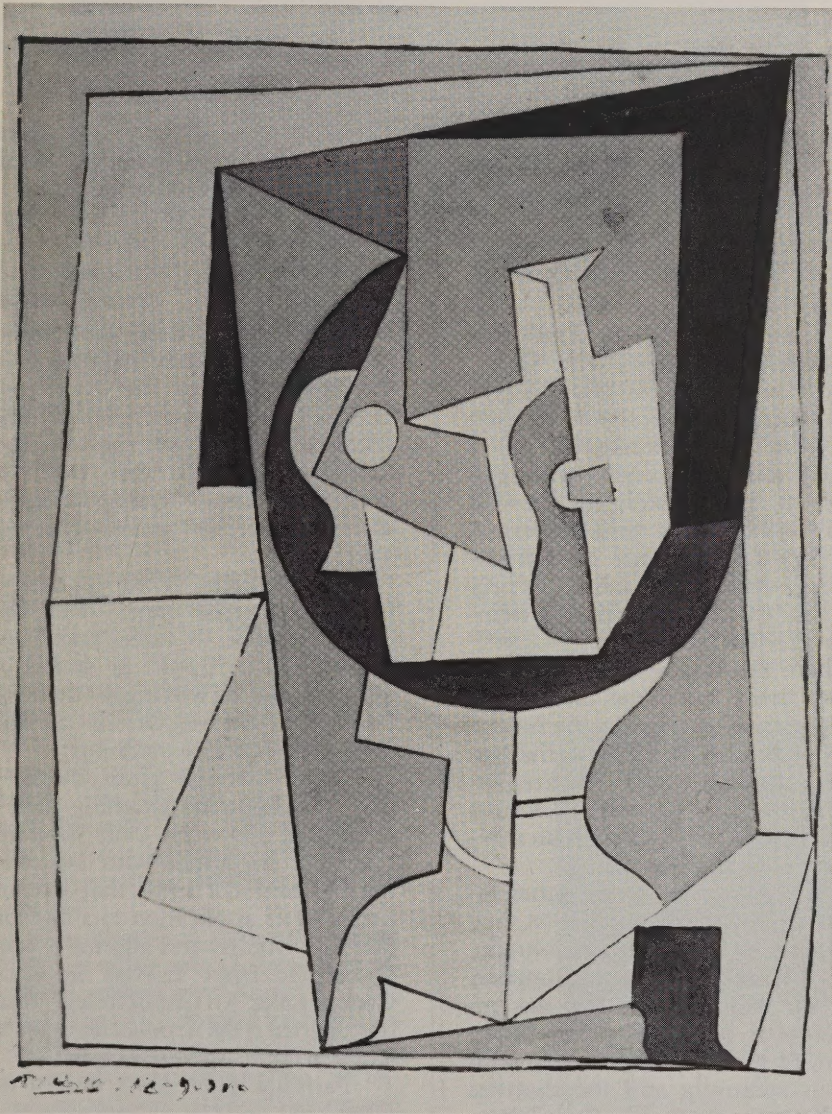


IFARreports

Volume 14, Number 11
November 1993

and The Art Loss Register



Pablo Picasso's Guitare et Compotier, gouache on board, stolen from a museum in Brussels.

**"Luks" and
New York City
Landmarks**

**Major Theft in
Stockholm**

**Stolen in
St. Louis—
Lindbergh
Memorabilia**

**View of Paul
Revere House
Returned**

New York Landmarks, Fashions and Evaluating George Luks

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Number 11
November 1993

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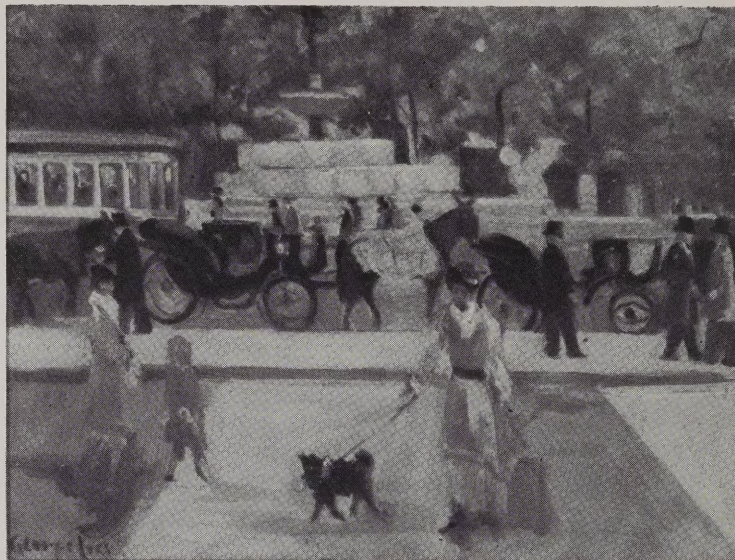


Fig. 1 The Pulitzer Fountain, signed lower left 'George Luks', Oil on panel, Private Collection, N.Y.

As one of the acclaimed group of artists known as "The Eight," George Luks (1866-1933) was the ever impetuous painter of the common folk: from Bowery bums and derelicts to busy housewives and mischievous children, Luks's subjects showed New York life at its most exuberant. His penetrating palette evoked images of everyday life and all its prosaic characteristics, giving the mundane a certain vibrancy.

Like the Impressionist painters before them, Luks and his cohorts made of their rejection by the American painting establishment, the National Academy, a *raison d'être*. Refused by the Academy in 1907, formal rebellion came in 1908 with an exhibition at the Macbeth Gallery.

"When 'The Eight' closed their famous show at Macbeth's in 1908, they thought they had made a revolution, for 'The Black Gang' had triumphed over the Academicians and the Impressionists. It was the victory of Realism, of the gray city streets, with horses steaming and locomotives puffing in the snow, drunks and derelicts and kids broken by life. The critics agreed, either reluctantly or exultantly....

"The real explosion came from the pictures by Robert Henri and his followers, the Philadelphia Four:

Sloan, Glackens, Luks and Shinn. Against gentility, they set up the bars, the cheap theaters, the street cars, Central Park, and they revelled in the spectacle, the intensity, and the surrounding swirl." (Excerpted from Mahonri Sharp Young, *The Eight: The Realist Revolt in American Painting*, New York, 1973.)

Of "The Eight" group of painters, Luks was the most impassioned. Frequently drunk, at times jovial and outrageously funny, or suddenly tempestuous, he was bigger than life. Perhaps he was best described by his own colleague, Everett Shinn:

"Only through gratitude for a man that kept me laughing have I attempted this work. Only deep appreciation for a man who has given me the keenest of thrills, that of paint-magic in its application to a flat surface that vibrates and tells me of life." (Excerpted from "Everett Shinn on George Luks: An Unpublished Memoir", *Journal of the Archives of American Art*, v.6, no. 2, April 1966, page 2.)

Familiar New York scenes offered Luks and his colleagues subject after subject. It would not be surprising then for Luks to have chosen the well known Pulitzer Fountain in front of the Plaza Hotel as a focus for his canvas (Note 1). This view of the fountain seen from the Grand Army Plaza looking



Fig. 2 The Cornelius Vanderbilt II mansion, 58th Street and Fifth Avenue Built 1879-83

south, is the subject of the painting under consideration by IFAR (Fig. 1).

Unfortunately, its provenance cannot be traced earlier than 1976, when it was acquired by the Zabriskie Gallery. The painting is signed "George Luks" in the lower left, and though it is not dated, when it appeared in the exhibition "New York, New York: Familiar Places/Old and New" at the Grand Central Gallery in 1981, it was assigned a date of 1905. This date becomes an impossibility when we examine the landmarks and style of dress depicted.

Construction on the original Plaza Hotel was begun in 1883 from designs by McKim, Mead & White (Note 2). By 1905 the structure was considered "outdated" and was torn down to make way for the great hotel we know today. The new building was designed by Henry Janeway Hardenburgh, who had also designed many well known New York buildings, among them the original Waldorf Astoria, formerly on 34th Street and Fifth Avenue.

The squares in front of the Plaza Hotel on either side of 59th Street together form the Grand Army Plaza. The square directly in front of the hotel was reserved for a special memorial fountain to publishing giant Joseph Pulitzer. Pulitzer bequeathed \$50,000 in his will towards the construction of the memorial, which was to be modeled after the Place de la Concorde in Paris.

The fountain was designed by Thomas Hastings of the prestigious New York architectural firm, Carrère and Hastings, and is surmounted by

the bronze female figure of "Abundance." Its completion in 1912, however, precludes any possibility that the painting under consideration could have been executed in 1905 as stated in the Grand Central Gallery catalogue.

IFAR next explored questions surrounding the dating of the costumes and the trolley model, as well as evidence provided by the identification of background landmarks.

The hemlines of the women in the foreground would seem to suggest a date closer to 1930. The hats are more difficult to pinpoint, seeming to be of the 1950's in style, rather than the cloche style of the 20's or 30's. Although the carriage drivers are wearing period top hats, i.e. 1880's-1900, it could be argued that these were donned as costumes to further romanticize the ride through Central Park, then, as now, a popular tourist activity.

As to affixing a date to the model of the trolley, it too is very stylized, and according to the curator of the New York Transit Museum, could have been seen in New York anytime between 1893 and 1948.

Identifying the building in the background behind the fountain provides the best clue. Where Bergdorf Goodman's department store stands today was once the Cornelius Vanderbilt mansion (Fig. 2). An imposing

red brick structure designed by Richard Morris Hunt in 1879, the Vanderbilt mansion was surrounded by a cast iron fence and had a massive stone *portecochère* over the driveway on the north side, facing the Pulitzer Fountain. The mansion was razed, however, in 1926 and replaced by the Bergdorf building in 1928. While the structure behind the trees in our painting is not well defined, evidence of light tones as seen through the leaves would seem to suggest the pale white-gray marble of Bergdorf's façade, with the dark areas below the green leaves indicating display windows, and an archway for the 58th Street entrance.

This likelihood is supported by comparing the painting to a recent photograph of the same view (Fig. 3). Another view of Bergdorf's taken from a serial publication *Architecture and Building*, April 1928, better delineates the 58th Street façade's fenestration (Fig. 4).

If the building in the background of the painting is indeed Bergdorf's, we must date the work post-1928, which would also be consistent with the style of the women's dress in the foreground.

IFAR also sought documentation for the painting by consulting with Luks's known representatives. The Kraushaar Gallery in Manhattan was George Luks's dealer until 1925. A

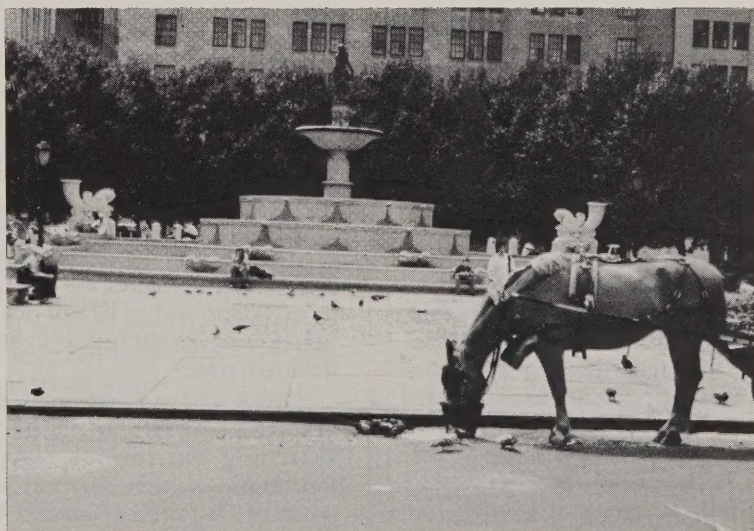


Fig. 3 View of the Pulitzer Fountain facing south with Bergdorf's in the background. Photograph by N. Little

check through their records proved fruitless: no Pulitzer Fountain scenes appeared listed. Luks was next represented by the Rehn Gallery until his death in 1933. Likewise, examination of the Rehn Gallery archives at both the Archives of American Art and the Burchfield Art Center, Buffalo yielded no information about a painting of that title or subject. Thus there is no documentary evidence that the work was handled by either of Luks's dealers.

For art historical and stylistic expertise, IFAR consulted with Luks specialist, Judith O'Toole, director of the Westmoreland Museum of Art, Greenburgh, Pa. She was the curator of the 1987-88 traveling exhibition "George Luks: An American Artist" and the author of the accompanying catalogue. After examining the work she sent IFAR the following observations:

"While I am always reluctant to completely rule out a painting's authorship by a particular artist, I am pressed to find clear evidence of George Luks's hand in this piece. As you know Luks was an uneven artist and experimented with different styles, achieving sometimes mixed results. But he was never a timid or hesitant painter, and that is what I feel is wrong about this picture.

"The draughtsmanship in *The Pulitzer Fountain* is often weak and shows real discomfort with the human figure. Despite the implication of action and life, the figures are static. Compounding this is a lack of emphasis and coherency in the composition despite the careful set up of fore, middle, and background. Brushstroke is another area of concern since they are small and result in thin, even applications of paint. I cannot find an area in which some of the bravura so characteristic of Luks's hand is revealed either through flourish in brushstroke or paint impasto. This is unusual, even in his less accomplished works. Finally, the signature is also of concern. The letters are carefully and somewhat timidly drawn rather than boldly and hurriedly "dashed off" which is the usual "feel" of Luks's hand. Luks's signature usually had more of a slant as well."

After comparing our work to other known works by Luks we can confirm these observations. A look at the rather "slap-dash" execution of the trolley's windows, exemplifies what Ms. O'Toole refers to as a lack of "flourish." And while the background appears to be a bit more deliberate in the execution of strokes, the trees lack the volume and weight which is more typical of Luks's rendering of landscape.

There also appear to be conceptual weaknesses. For example, shadows do not seem to be consistent. There are several light sources appearing to cast shadows in divergent directions from objects and figures. Another weakness is found in the lack of attention to the tight groupings of figures. Luks was very consistent in organizing crowds, whether huddled at street corners or markets, or children playing in a park: in these clusters of figures Luks created tightly composed groupings. Such is not the case in the IFAR picture. Another flaw is found in the rendering of the horses' and human anatomy, both of which lack solidity and correct form; the figures in the foreground seem to be especially devoid of any shape underlying the hurried brushstrokes.

While at first glance the compositional elements appear reasonable, at closer look we find that figures in the foreground are not placed convincingly against figures in the background; for example, the woman in the left foreground with the child at her hand is awkwardly painted right on top of the driver of the hansom cab, who is spatially located in the mid-ground area. This awkwardness permeates the canvas.

In conclusion, although the scene itself displays a quotidian New York charm typical of Luks, the weakness of its execution and its lack of documentation, make its attribution to the artist insupportable.

IFAR wishes to acknowledge the resources available to us in researching the various New York landmarks which surrounded the study of *The Pulitzer Fountain*. We are grateful to Christopher Gray, of the

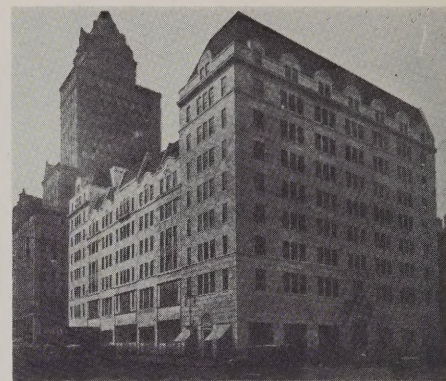


Fig. 4 *The Bergdorf Goodman Building, 58th Street and Fifth Avenue built 1928, photograph from Architecture and Building, April 1928*

Offices for Metropolitan History, Thomas Harrington of the New York Transit Museum, and the staff of the local history section of the New York Public Library, for their valuable assistance.

Notes

Note 1. Another undated scene of the Pulitzer Fountain attributed to Luks was found in a *Sotheby's catalogue of 20th Century American Paintings, Sculpture, Watercolors and Drawings*, December 13, 1972, Lot #38 entitled 'Cabbie Stand at the Plaza.' It is approximately the same size, and is signed 'George Luks' at the lower left, but shows more of the expanse of Fifth Avenue to the east than the viewpoint in the IFAR painting. Unfortunately, only a rather poor reproduction is available for comparison. Still another example, signed and dated 1923, appears in the *Hirsch and Adler Galleries, New York catalogue Important Recent Acquisitions*, February 2-23, 1972, No. 42. It too is unavailable for reproduction here.

Note 2. For information on the Vanderbilt Mansion, the Pulitzer Fountain and the Plaza Hotel see *New York 1900: Metropolitan Architecture and Urbanism 1890-1915*, Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, Rizzoli, New York, 1983.

Nancy J. Little

Stockholm Theft: Picasso and Braque

Sometime in the sleepy hours between Sunday, November 7 and Monday, November 8, thieves pulled off Sweden's greatest art heist by breaking through the roof of Stockholm's Museum of Modern Art and making off with the museum's most valuable works: five paintings and a sculpture by Picasso, and two paintings by Georges Braque. Altogether the works were valued at \$52 million.

Museum officials were stunned that the thieves could have cut a hole through the roof directly above the main exhibition space without setting off security alarms and escaping detection by a patrolling guard and watchdog. The theft was discovered by a cleaning lady Monday morning.

A spokeswoman for the state-owned museum reported that the police had been tipped off to the possibility of a theft three weeks ago, and that the museum had been alerted. She added that police were questioning all museum employees.

Curator Bjorn Springfeldt said the thieves had "cut the heart out of" the Picasso collection. The Picasso paintings were listed as *The Spring* (1921); *Dragonfly* (1929); *The Painter* (1930); *Woman with Black Eyes*; and *Woman with Blue Collar* (1941). Also stolen was a 16-inch bronze sculpture by Picasso, *Woman* (1931).

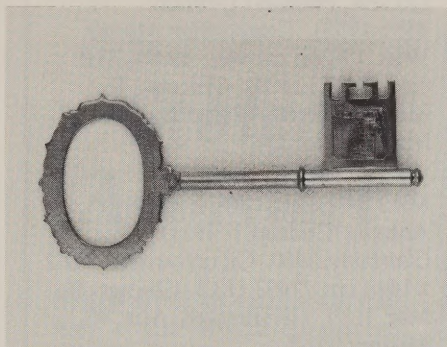
The stolen Braque paintings were *Château La Roche-Guyon* (1909) and *Still Life* (1928).

The works were state-owned property and therefore uninsured. Experts believe they are too well-known to be sold and speculated that the thieves might try to ransom them back to the museum.

According to Mr. Springfeldt, the museum has had break-ins before, including the 1987 theft of a Matisse painting, *The Garden* (IFARreports, July 1987), but "this is the largest art theft in Sweden." Details on the recently stolen items will appear in our next issue.

Florence Swanstrom

Lindbergh Mementos Stolen



Key to the City of London presented to Lindbergh in 1925

It took only minutes for thieves to make off with eleven items commemorating Charles Lindbergh's historic 33-hour-29-minute flight from New York to Paris in 1927. Thieves smashed through a window at the Missouri Historical Society's History Museum in Forest Park at 11:06 pm on August 29, setting off an alarm. By the time police arrived at 11:24, they were gone. The building did not have a security guard on duty.

The most valuable item was a gold jewelry box depicting Lindbergh's plane, "The Spirit of St. Louis," in miniature and inscribed with the flight time and mileage - 3,610 miles. Other stolen items included a gold chronometer, gold keys to the cities of Paris and London, a gold-plated trowel given to the aviator by the Sacramento bricklayer's union, and medals presented to Lindbergh by admiring fans.

Robert R. Archibald, president of the Historical Society said, "These are a part of the history that belongs not only to the citizens of St. Louis but also to the United States and abroad. To us they are priceless, but they have very little actual resale value."

Police do not have any suspects at this time. A reward is being offered.

F.S.

Recovered: Sadler's "Paul Revere House"

On October 27, the staff of the Paul Revere House in Boston received a pleasant surprise. Shortly after 2 pm that day, a painting depicting the house circa 1845 by the Irish artist Rupert Sadler was discovered leaning against the ticketbooth just inside the brick wall, which now stands in front of the building.

The work, oil on tin, was stolen on May 30th this year from the house. Showing a view of North Square with the Pierce/Hichborn House, the John Barnard House and part of the Paul Revere House, it is the earliest extant documentary depiction of the famous patriot's home.

Most pleasing to the Paul Revere Memorial Association was the apparent care taken of the work while it was out of their custody. Nina Zannieri, a spokesperson for the Association, said that the return was "done in a way to be safe." She noted that the staff had "felt the theft odd from the beginning." Though not a great work of art, Ms. Zannieri said the picture was a "critical document of the house" and they are "very happy about the circumstances of its return."

Anna J. Kisluk

Recoveries Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

BRAUNER, Victor (Rumanian, , 1903-1966). *Portrait du Côte Espace*. Mixed media. 65.1 x 80.9 cm. *N93.113.5. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 20.)

BRAUNER, Victor (Rumanian, 1903-1966). *Symboles Endospagerique*, 1961. Oil on canvas. *N93.113.14. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 22.)

BRUEGHEL, Abraham (Flemish, 1631-1690). *Still Life with Flowers*. Oil on canvas. 30.0 x 46.0 cm. *N92.181.1. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 385).

ERNST, Max (German, 1891-1976). *Nulle Fleur ne meurt sans faire folles*, 1969. Collage. 26.0 x 17.8 cm. *N93.113.11. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 18)

ERNST, Max (German, 1891-1976). *Study for a Tissue of Lies*, 1958. Oil on panel. 27.3 x 22.2 cm. *N93.113.13. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 19)

ES, Jacob Foppens van, Style of (Flemish, 1596-1666). *Still Life with Ox Tongue*. Oil on canvas. 48.0 x 73.0 cm. *N92.181.3. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 386).

FRANCES, Esteban (Spanish, 20th century). *Painting of the Fans*, 1946. Oil on canvas. 91.4 x 132.1 cm. *N93.113.2. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 23)

FRANCES, Esteban (Spanish, 20th century). *Untitled*, 1943. Oil on canvas. 81.3 x 104.1 cm. *N93.113.3. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 24)

FRANCES, Esteban (Spanish, 20th century). *Untitled*. Collage with crayon and gouache. N93.113.16. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 25)

HOREMANN II, Jan Josef (Flemish, 1714-1790). *Man Playing the Cello*. Oil on canvas. 37.0 x 31.0 cm. *N92.181.5. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 388)

LEGER, Fernand (French, 1881-1955). *Composition Murale*, 1946. Oil on canvas. 49.8 x 73.0 cm. *N93.113.12. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 13)

MATTA ECHAUREN, Roberto Antonia (Chilean, b. 1911). *Cleartivity*, 1950. Oil on canvas. 142.2 x 149.1 cm. *N93.113.4. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 8)

SADLER, Rupert (Irish, 1810-1892) *The Paul Revere House*, circa 1845. Oil on tin. 37.5 x 28.9 cm. *N93.244.1. Boston, MA. May 30, '93. (IFARreports, Jul. '93, No. 592)

SIDANIER, Henri Le (French, 19th century). *Palace on the Grand Canal/Full Moonlight*, 1892. Oil on canvas. 121.9 x 152.4 cm. *N93.113.8. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 12)

SON, Jan van, Copy After (Flemish, 1658-1718). *Still Life with Lemon*. Oil on canvas. 50.0 x 74.0 cm. *N92.181.7. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 387)

STAVEREN, Jan Andriensz (Dutch, 1625-1668). *A Hermit Meditating*. Oil on canvas. 32.0 x 25.0 cm. *N92.181.4. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 369)

Unknown. Flemish, 17th century. *Still Life with Flowers*. Oil on canvas. 74.0 x 50.0 cm. *N92.181.6. Bergues, France. Nov. 27, '91. (IFARreports, Jun. '92, No. 384)

Prints, Drawings

LEGER, Fernand (French, 1881-1955). *Tete de Comete et Troncs d'Ambres*, 1931. Pencil on paper. 41.9 x 29.2 cm. *N93.113.15. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 28)

Furniture, Accessories

George III Mantel, circa 1750. Wood. 149.9 x 168.2 cm. *N93.113.1. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 29)

Pair of George III Knifeboxes, circa 1760. Mahogany and satinwood. Ht. 39.4 cm. *N93.113.17. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 30)

Tapestries, Textiles

LE PRINCE, J.B. After (French, 1734-81). *The Fortune Teller*, circa 1770. Wool and silk. 213.4 x 195.6 cm. *N93.113.7. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 32)

Asian Art

T'ang Horse, circa 618-906. Earthenware. 38.1 x 47.0 x 17.0 cm. *N93.113.10. Chicago, IL. Mar. 1, '91. (IFARreports, Apr. '93, Missing No. 33)

~Correction~

Please note that a painting by Andre Brasilier, *Procession by Side of the Pool (Cavalcade au bord de l'etang)* was incorrectly reported to IFAR as stolen in 1977 (Stolen Art Index, 1977, No. 77.327.25). It was not missing from the owner's inventory and was subsequently sold in 1979.

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

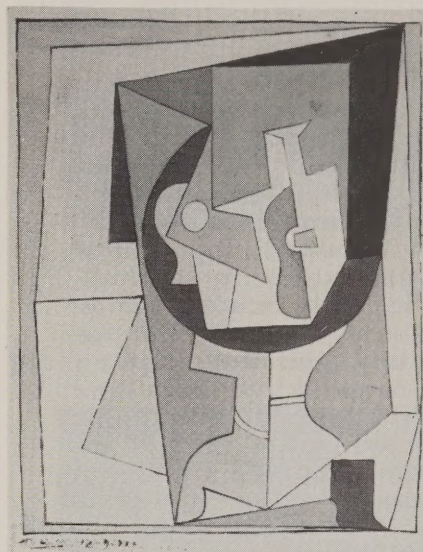
French, 20th Century

89 VLAMINCK, Maurice de (1876-1958). *House by the Water (La Maison au bord d'eau)*, 1923. Oil on canvas. 73.7 x 92.7 cm. *N93.437.1. New York, NY. May 15, '92.



Stolen Art Alert

Stolen from an exhibition gallery at the Musee communal d'Ixelles in Brussels, Belgium, on September 8, 1993. If you have any information on the whereabouts of this work, please contact The Art Loss Register at IFAR, 46 East 70th Street, New York, NY 10021, tel. 212-879-1780, fax 212-734-4174 or Arthès S.A. Art Consultants, Dreve Aleyde de Brabant 1, B. 1150 Brussels, Belgium, tel. 32/2/771/9852, fax 32/2/763/2225.

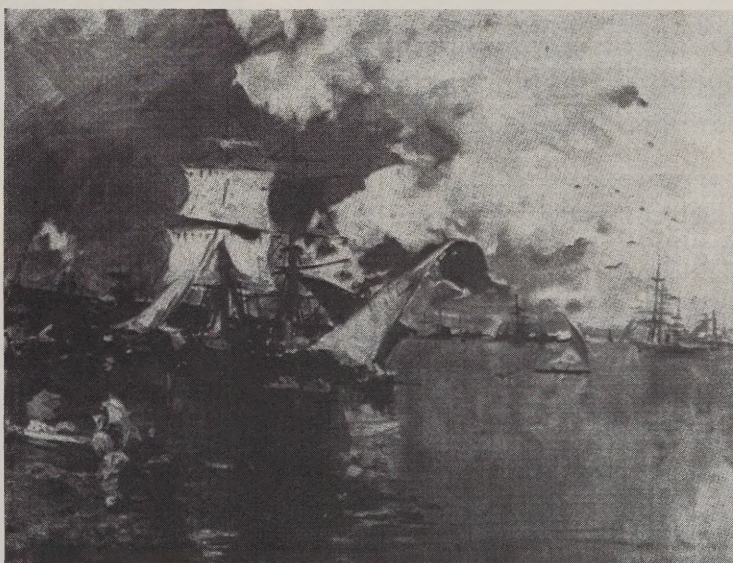


Pablo Picasso (1881-1973). *Guitare et Comptoir*, 1920. Gouache on board. 27.0 x 21.5 cm. Signed and dated l/l: Picasso 10-9-20.

Stolen Art Alert

Nine works of art, including this work, were stolen during an early morning burglary of a home in Madrid, Spain, on August 23, 1993. Paintings by Frans Francken, the Elder, Cecilio Pla, Gabriel Morcillo, Francisco Lozano, and Francisco San Jose, as well as a still-life by an unknown 18th-century Spanish artist and a genre scene by an unknown 18th-century Flemish artist, were taken. Also stolen was a 17th-century ivory and ebony crucifix. See nos. 853, 855, 867-871, 873, and 897 in this issue of *IFARreports*.

If you have any information on the whereabouts of these works, please contact The Art Loss Register at IFAR, 46 East 70th Street, New York, NY 10021, tel. 212-879-1780, fax 212-734-4174. A reward has been offered by the owner for information leading to the recovery of the stolen works of art, subject to the usual conditions.



Joaquin Sorolla y Bastida (Spanish, 1863-1923). *Boats in the Harbor*, circa 1884. Oil on canvas. 88.0 x 90.0 cm. Signed l/l and inscribed with the dedication: "A Da Josefa de Mora Gil."

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

828 DICKENSON, Preston (1891-1930). *Cityscape*. Oil on canvas. 71.1 x 86.4 cm. *N93.423.3. St. Helena, CA. Sep. 20, '93. Reward.

829 KROLL, Leon (1884-1974). *Poetry Reading in Maine*. Oil on canvas. 116.8 x 132.1 cm. *N93.425.1. New York, NY. Sep. 30, '93.

830 WYETH, Andrew (b. 1917). *Model's Coat*, 1978. Watercolor, dry brush and acquarello. 22.0 x 29.0 cm. *N93.422.1. New York, NY. Oct. 29, '92.

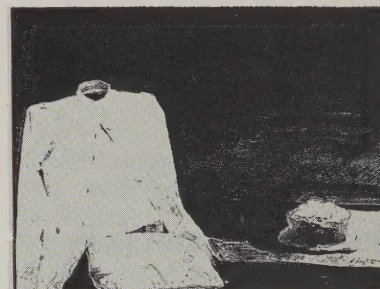
Belgian, 19th Century

831 ROBBE, Louis Marie Dominique (1806-87). *Three Sheep and a Goat*. Oil on panel. 41.0 x 53.0 cm. *N93.460.2. Woluwe-Saint-Pierre, Belgium. Dec. 14, '92. Interpol Number : E-81/6-1993

Colombian, 19th Century

832 *The Annunciation*. Oil on canvas. 102.0 x 79.0 cm. *N93.449.7. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

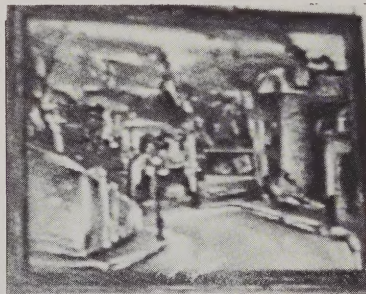
833 *Birth of the Virgin*. Oil on canvas. 106.0 x 79.0 cm. *N93.449.8. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993



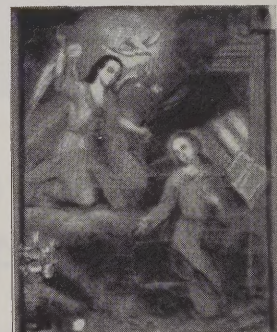
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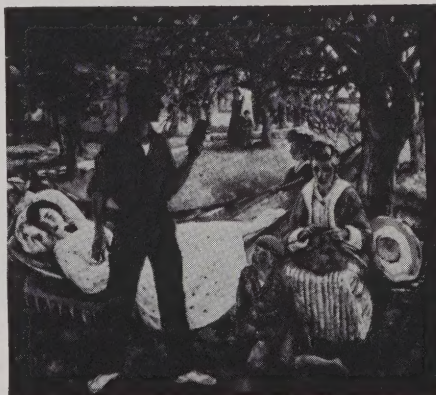
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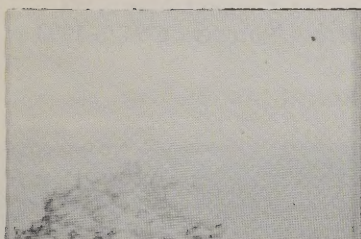
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834 *The Presentation of the Virgin.*
Oil on canvas. 102.0 x 81.0 cm.
*N93.449.10. Bogota, Colombia.
Feb. 26, '93. Interpol Number :
E-54/4-1993

835 *St. Anne and the Virgin.* Oil on
canvas. 101.0 x 79.0 cm.
*N93.449.9. Bogota, Colombia.
Feb. 26, '93. Interpol Number :
E-54/4-1993

Colombian, 20th Century

836 ARIZA, Gonzalo (b. 1912).
Landscape - Hill with the Cross,
1950. Oil on canvas. 40.0 x 60.0 cm.
Signed l/l: Gonzalo Ariza.
*N93.449.6. Bogota, Colombia.
Feb. 26, '93. Interpol Number :
E-54/4-1993

Dutch, 19th Century

837 JANSEN, Willem George
Frederick (1871-1949). *Riverscape,*
1899. Oil on canvas. 123.0 x 183.0
cm. Signed and dated "99" in
lower right.*N93.415.1. Delft, The
Netherlands. Jun. 16, '93.

838 KOEKKOEK, Barend Cornelis
(1803-62). *Winter Landscape.* Oil on
panel. 35.0 x 43.0 cm. *N93.460.3.
Woluwe-Saint-Pierre, Belgium.
Dec. 14, '92. Interpol Number :
E-81/6-1993

Dutch, 20th Century

839 BERG, Franciscus Johannes
van den (b. 1919). *A Lone Evening.*
Oil on panel. 25.0 x 47.0 cm.
Signed and dated 192? l/r.
*N93.414.2. Amsterdam, The
Netherlands. Feb. 21, '93.

840 BERG, Franciscus Johannes
van den (b. 1919). *Metamorphose,*
1985. Oil on panel. 25.0 x 47.0 cm.
Signed and dated 1985 l/l.
*N93.414.1. Amsterdam, The
Netherlands. Feb. 21, '93.

841 MAIJ, Richard. *Coral Reef 1.*
Oil. 80.0 x 100.0 cm. Abstract
rendering in diverse colors.
*N93.420.5. Amsterdam, The
Netherlands. Mar. 6, '93.



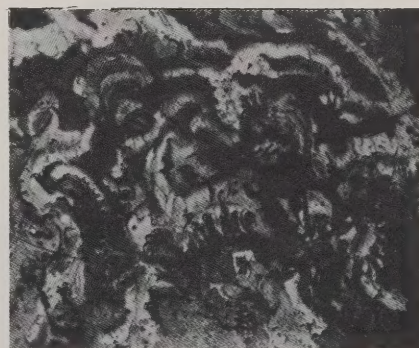
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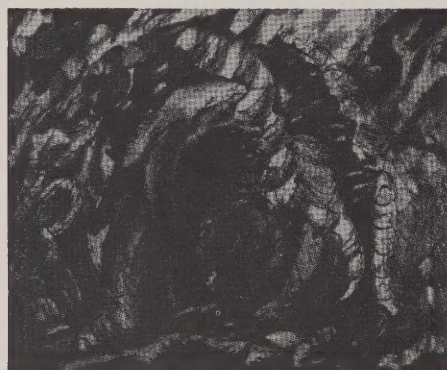
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842 MAIJ, Richard. *Coral Reef 2*. Oil. 80.0 x 100.0 cm. Abstract representation in diverse colors; principal color blue. *N93.420.6. Amsterdam, The Netherlands. Mar. 6, '93.

843 MAIJ, Richard. *Coral Reef 3*. Oil. 80.0 x 100.0 cm. Abstract representation in diverse colors. *N93.420.7. Amsterdam, The Netherlands. Mar. 6, '93.

844 MAIJ, Richard. *Dooi*, 1991. Oil. 80.0 x 100.0 cm. Representing a landscape. N93.420.1. Amsterdam, The Netherlands. Mar. 6, '93.

845 MAIJ, Richard. *The Free Wind*, 1992. Oil on canvas. 88.0 x 60.0 cm. Abstract composition of a wave with a curl in a blue background. *N93.420.2. Amsterdam, The Netherlands. Mar. 6, '93.

846 MAIJ, Richard. *Putschist*, 1991. Oil. 100.0 x 80.0 cm. Abstract representation in predominant yellow tones. N93.420.4. Amsterdam, The Netherlands. Mar. 6, '93.



848

847 MAIJ, Richard. *Wind Direction*, 1992. Oil on canvas. 88.0 x 67.0 cm. Abstract composition of bass and treble clefs in blue yellow, and black. *N93.420.3. Amsterdam, The Netherlands. Mar. 6, '93.

Ecuadorian, 18th Century

848 Unknown. *Virgin Mary, St. Reginald, St. Dominic and Mary Magdalene*. Oil on canvas. 163.5 x 131.0 cm. Repaired in 1795. Thieves cut the work from the frame. *N93.454.1. Quito, Ecuador. Jan. 28, '93. Interpol Number : E-61/4-1993

English, 19th Century

849 ARMFIELD, Edwin, Attr. to. *Three Dogs*, 1850. Oil on canvas. 127.5 x 103.5 cm. Signed l/l: Edwin Armfield. Three dogs, one lying down, one sitting and one lying between the other two, gazing at a seated figure at right of whom only the legs can be seen; a riding crop in the foreground and a curtain draped opening at left in the background. *N93.456.1. London, England. May 6, '93. Interpol Number : E-94/6-1993

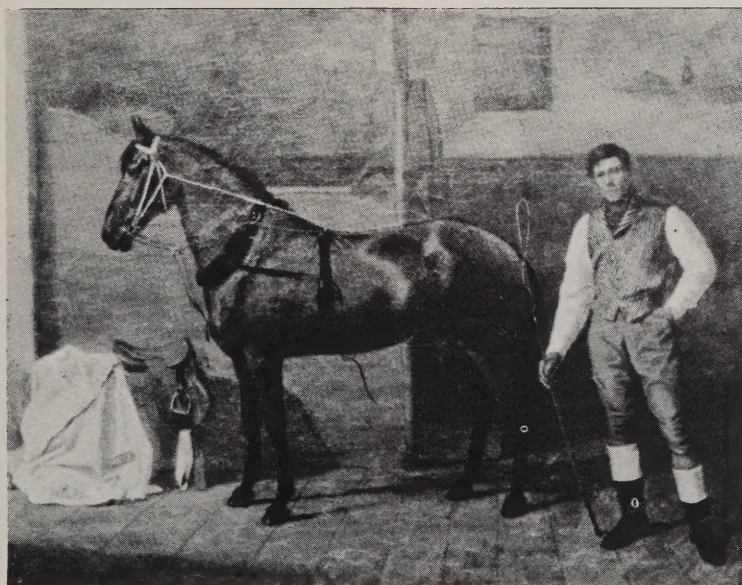


849

850 EHNINGER, John W. (1827-89). *Charles Astor Bristed and His Horse Fanny B*, 1853. Oil on canvas. 62.5 x 92.5 cm. Signed and dated l/l: J.W. Ehninger Paris 1853. *N93.408.1. New York, NY. Sep. 28, '93.

851 GAMBARDELLA, Spiridione. *Portrait of Mary Hardcastle in Later Life*. Oil on canvas. 24.0 x 24.0 in. Label on the back identifying the sitters. Portrait of Mary Hardcastle in later life; she is seated, wearing a shawl (possibly red), and white frilled cap. A small dark haired girl leaning against the sitter's knee to her left. The child is thought to be one of her daughters, Isabella Mary Ann Grant Boott, or Elizabeth Reid Boott. L93.2584.2. Mar. 4, '93.

852 PETHER, Sebastian (1790-1844). *Classical Landscape*, 1840. Oil on canvas. 62.5 x 75.0 cm. Signed and dated on verso. *N93.408.2. New York, NY. Sep. 28, '93.



850

Flemish, 16th Century

853 FRANCKEN, Frans, called the Elder, (1542-1616). *The Wedding at Cana*. Oil on panel. 42.0 x 56.0 cm. *N93.399.2. Madrid, Spain. Aug. 23, '93.

Flemish, 17th Century

854 ENGELEN, Peter van (1664-1711). *The Market*. Oil on canvas. 60.0 x 83.0 cm. *N93.460.1. Woluwe-Saint-Pierre, Belgium. Dec. 14, '92. Interpol Number : E-81/6-1993

Flemish, 18th Century

855 *Rural Scene*. Oil on canvas. 64.0 x 80.0 cm. *N93.399.7. Madrid, Spain. Aug. 23, '93.

French, 19th Century

856 LABOUREUR, Jean Emile. *Snow Covered Shed*. Oil on canvas. 40.0 x 50.0 cm. Signed l/r. Shed with timber framing in the left middle ground in a snow-covered landscape near Jalhay. *N93.417.1. Verviers, Belgium. Mar. 20, '93.



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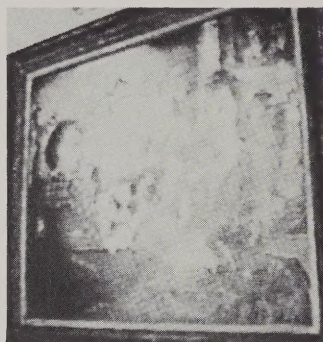
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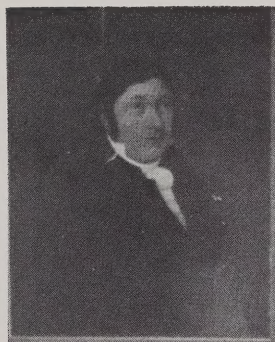
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French, 20th Century

857 CORTES, Edouard L. (1882-1969). *Paris Street Scene*. Oil on canvas. 45.0 x 60.0 cm. *N93.427.1. Los Angeles, CA. Sep. 24, '93.

German, 20th Century

858 EISENDIECK, Suzanne (b. 1908). *Ladies in a Theater Box*. Oil? 61.0 x 91.4 cm. *N93.423.2. St. Helena, CA. Sep. 20, '93. *Reward*.

Italian, 18th Century

859 *Portrait of a Man*. Oil. Half-length portrait of a man in a black coat with white ruffled neck, with long sideburns and dark hair. *N93.418.1. Santpoort-Noord, The Netherlands. Apr. 17, '93.

Mexican, 20th Century

860 HORACIO (b. 1912). *Portrait of a Young Girl*. Oil? 68.6 x 50.8 cm. *N93.423.1. St. Helena, CA. Sep. 20, '93. *Reward*.

Spanish, 17th Century

861 FIGUEROA, Baltazar de Vargas (d. 1659). *Elijah's Dream*. Oil on canvas. 110.5 x 141.0 cm. *N93.449.1. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

862 FIGUEROA, Baltazar de Vargas (d. 1659). *The Fall of Jericho*. Oil on canvas. 111.0 x 150.0 cm. *N93.449.2. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

863 FIGUEROA, Baltazar de Vargas (d. 1659). *Jacob's Ladder*. Oil on canvas. 110.5 x 145.0 cm. *N93.449.4. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

864 FIGUEROA, Baltazar de Vargas (d. 1659). *Return of the Canaan Explorers*. Oil on canvas. 116.0 x 173.0 cm. *N93.449.3. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993



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865 FIGUEROA, Baltazar de Vargas (d. 1659). *Samson and the Lion*. Oil on canvas. 116.0 x 173.0 cm. *N93.449.5. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

866 *Placing of the Chasuble*. Oil on canvas. 106.0 x 89.0 cm. *N93.449.11. Bogota, Colombia. Feb. 26, '93. Interpol Number : E-54/4-1993

Spanish, 18th Century

867 *Floral Still Life*. Oil on canvas. 75.0 x 56.0 cm. Removed from frame, probably oval. *N93.399.8. Madrid, Spain. Aug. 23, '93.

Spanish, 19th Century

868 PLA Y GALLARDO, Cecilio (1860-1934). *Landscape*. Oil on cardboard. 30.0 x 20.0 cm. Signed l/r: Cecilio Pla. A very large brown tree trunk in the center with a smaller tree to the right, in shades of brown, gold, yellow and rust. *N93.399.3. Madrid, Spain. Aug. 23, '93.

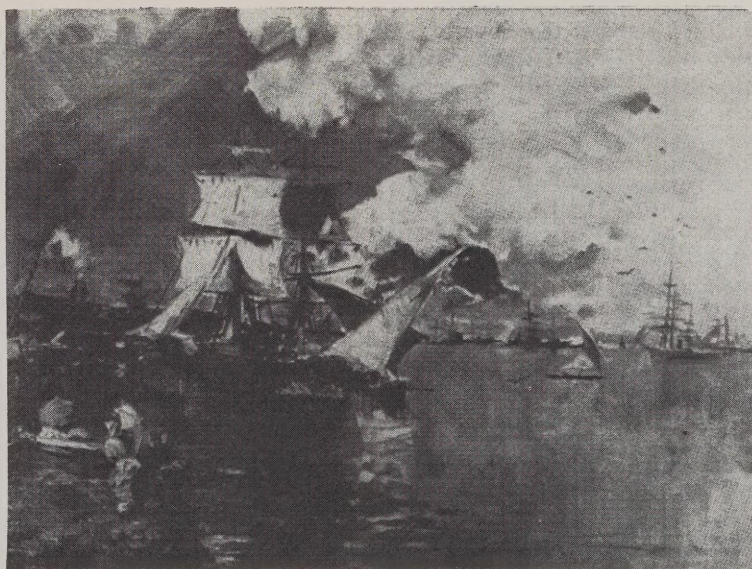
869 SOROLLA Y BASTIDA, Joaquin (1863-1923). *Boats in the Harbor*, 1884. Oil on canvas. 88.0 x 90.0 cm. Signed l/l: J. Sorolla. Inscribed with the dedication: A da Josefa de Mora de Gil. Harbor scene of Valencia. *N93.399.1. Madrid, Spain. Aug. 23, '93.



867



868



869

Sculpture

Spanish, 20th Century

870 LOZANO, Francisco.
Mediterranean Landscape, 1963. Oil
on canvas. 50.0 x 100.0 cm. Signed
l/r and on verso. Impressionist
landscape of the scrub land at
seashore. *N93.399.5. Madrid,
Spain. Aug. 23, '93.

871 MORCILLO, Gabriel.
Serenade. Oil on canvas. 117.0 x
83.0 cm. *N93.399.4. Madrid,
Spain. Aug. 23, '93.



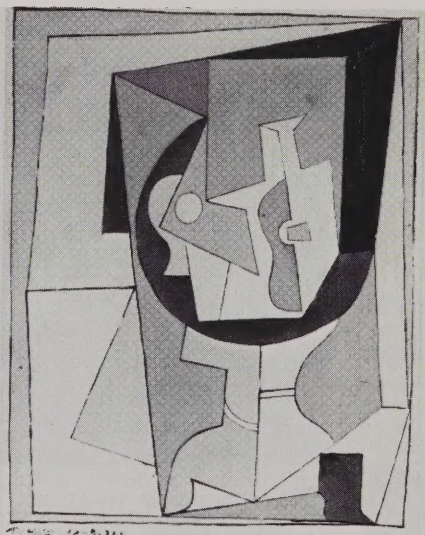
870



871

872 PICASSO, Pablo (1881-1973).
Guitare et Compotier, 1920.
Gouache on board. 27.0 x 21.5 cm.
*N93.450.1. Brussels, Belgium.
Sep. 8, '93.

873 SAN JOSE, Francisco
(1922-81). *Castillian Landscape*. Oil
on canvas. 60.0 x 72.0 cm. Signed:
F. San Jose. Impressionist
landscape depicting a
mountainous agricultural area.
N93.399.6. Madrid, Spain.
Aug. 23, '93.



872

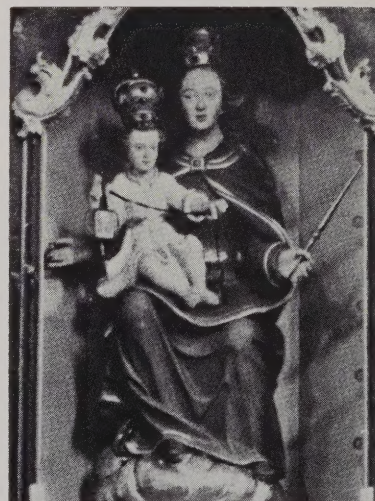
Czechoslovakian, 18th Century

874 *St. Stephen*, circa 1740.
Painted wood. Ht. 41.0 cm.
*N93.444.1. Most, Czech Republic.
Mar. 3, '91.

875 *Virgin and Child*, circa 1770.
Polychromed wood. Ht. 101.0 cm.
*N93.445.1. Pistov, Czech
Republic. Sep. 6, '92. Interpol
Number : E-95/6-1993



874



875



876

Danish, 15th Century

876 *Virgin and Child with St. Anne.* Wood. Ht. 75.0 cm. Possibly once polychromed, with some remnants of paint. *N93.458.1. Rejsby, Denmark. Feb. 21, '93. Interpol Number : E-59/4-1993

German, 15th Century

877 *Madonna and Child*, circa 1470. Polychromed wood. 26.5 x 21.0 cm. *N93.442.1. Vienna, Austria. Jun. 2, '93. Interpol Number : GZD 5073/S/93

Italian, 18th Century

878 SAN MARTINO. *Angel.* Hemp, wood, and textiles. Ht. 60.0 cm. Head, arms, legs and wings carved of wood, the body of hemp over a framework. *N93.455.1. Monte Carlo, Monaco. Apr. 27, '93. Interpol Number : E-75/5-1993

879 *Cherub.* Polychromed terracotta. Ht. 20.0 cm. *N93.455.2. Monte Carlo, Monaco. Apr. 27, '93. Interpol Number : E-75/5-1993



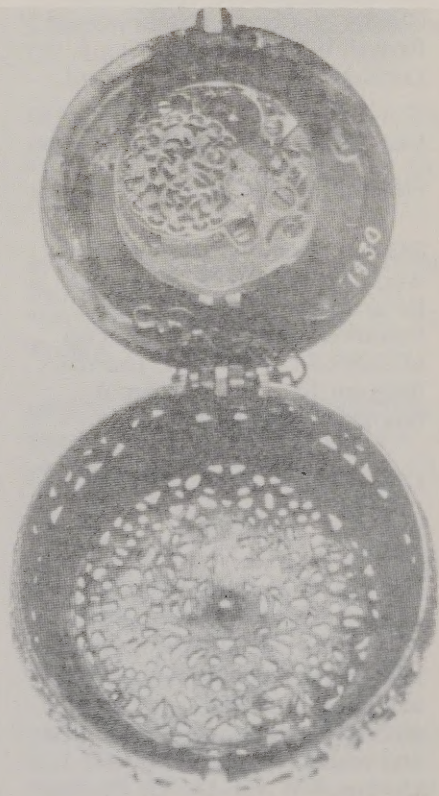
879

Decorative Arts

Clocks, Timepieces, Watches

English, 17th Century

880 CHARLESON. Fob watch. Gilded bronze. Diam. 6.5 cm. Marked: Charleson London No. 3937. The case with an openwork geometric design on the front and a design of interlinked flowers and leaves on the back; the face surrounded by an engraved wreath of laurel leaves with two bronze hands and with the hours shown in Arabic numerals from 13 to 24 on the inner of two concentric circles and in Roman numerals from I to XII in the outer circle and centering an engraved double rose design. With a pendulum movement and pivot-type escapement. *N93.462.1. Antwerp, Belgium. Sep. 1, '93. Interpol Number : E-63/4-1993



880



877



878

English, 18th Century

881 CHAPAU. Fob watch. Gold and steel. Diam. 5.0 cm. Signed: Chapau London. In the Louis XV style, the outer case with a rococo design centering the figures of Venus and Mars in relief surrounded by scrolls, shells and ruffles; the face with a matte background and steel hands; a heliocoidal-toothed wheel movement attached to the case by hinges; with a pivot-type escapement, openwork plate, engraved slit with a ruby as a pivot. Recorded under inventory No. A.V. 20.31. *N93.462.2. Antwerp, Belgium. Sep. 1, '93. Interpol Number : E-63/4-1993

French, 20th Century

882 CARTIER. Watch and pencil, 1927. Gold. Pocket watch (chronometer) with white dial with Roman numerals; with a link chain attached to ring ending in a mechanical pencil. Presented to Charles Lindbergh by admirers in Paris in 1927. *N93.413.1. St. Louis, MO. Aug. 29, '93. *Reward.*

Candlesticks, Candelabra, Lamps

Flemish, 18th Century

883 Pair of candlesticks. Painted wood. Diam. 20.0 Ht. 129.0 cm. Recorded in the "Institut de Patrimoine Artistique" under no. M.26299, 78. *N93.463.1. Tournai, Belgium. Nov. 1, '92. Interpol Number : E-64/5-1993

Glass

American, 19th Century

884 Tiffany Studios. Window, 1912. Favrite glass. 142.5 x 95.0 cm. Signed l/r: Tiffany Studios, New York. A field of flowers including carnations and daisies with foliage in shades of pink, red and white and green. *N93.411.1. Queens, NY. Apr. 15, '93. *Reward.*

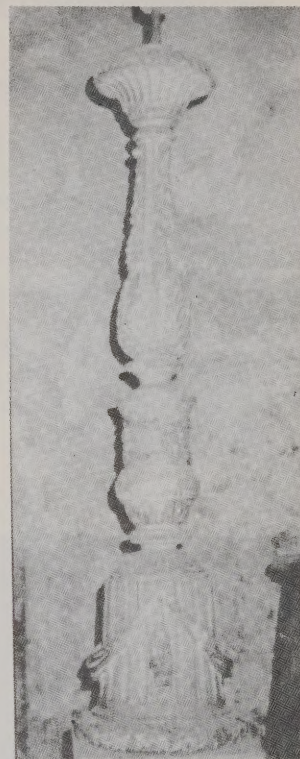
885 Tiffany Studios. Window, 1918. Stained glass. 119.9 x 91.4 cm. A landscape with a river flowing and curving to the right and disappearing between two hills, the sky in the colors of either a setting or rising sun, blue flowers in the lower left foreground, with smaller white flowers on the right bank. Theme of the work is: "Promised Land Just Beyond the Hills." N93.426.1. Philadelphia, PA. Aug. 1, '93.



881



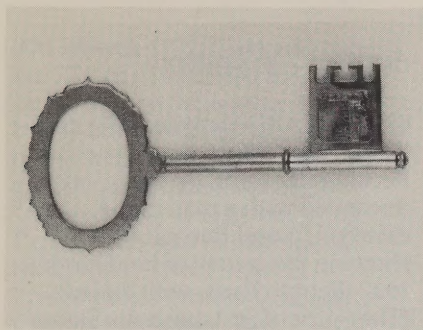
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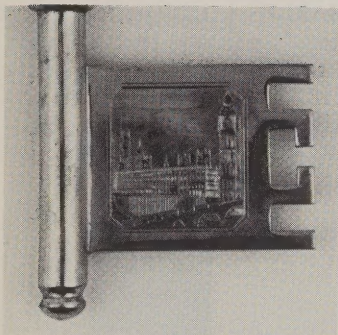
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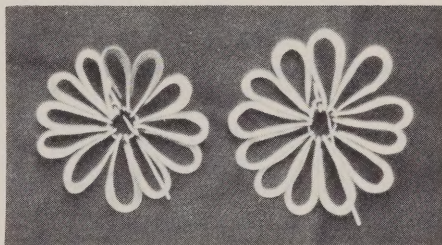
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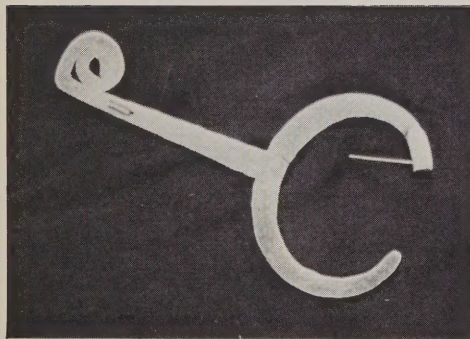
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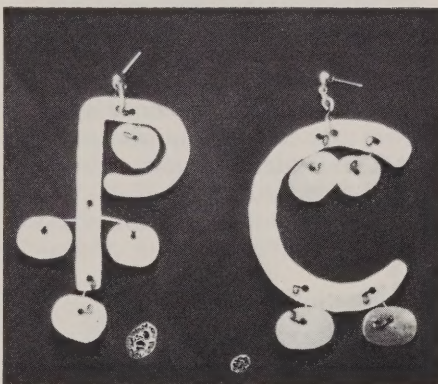
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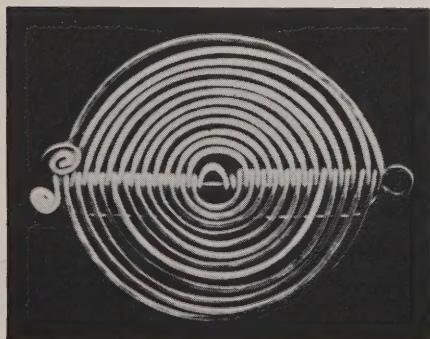
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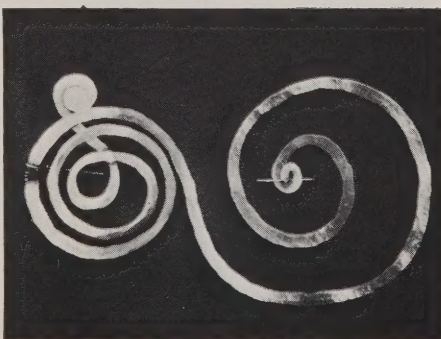
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892



889



893

Gold

English, 20th Century

886 Key to the City of London, 1927. Gold. Ht. 13.3 cm. The ring with scalloped edge and engraved with the inscription: "Key to London." Presented to Charles Lindbergh in 1927. The insert engraved with a scene depicting London Bridge, "Big Ben", and the Parliament Building. *N93.413.2. St. Louis, MO. Aug. 29, '93. *Reward.*

French, 20th Century

887 Key to the City of Paris, 1927. Gold. Ht. 1.9 cm. Simple form with oval ring and attached shaped tag inscribed "Bonheur." Presented to Charles Lindbergh in 1927. *N93.413.3. St. Louis, MO. Aug. 29, '93. *Reward.*

Jewelry

American, 20th Century

888 CALDER, Alexander (1898-1976). Brooch, 1955. Silver. 13.8 x 7.2 cm. Stylized initials "PC." Made for Polly Clapp by the artist. *N93.453.1. Goshen, CT. Aug. 11, '93. *Reward.*

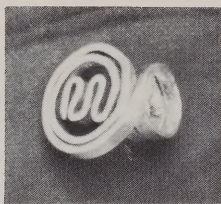
889 CALDER, Alexander (1898-1976). Brooch, 1950. Silver. 8.4 x 11.3 cm. *N93.453.3. Goshen, CT. Aug. 11, '93. *Reward.*

890 CALDER, Alexander (1898-1976). Brooch, 1950. Silver. 10.6 x 6.9 cm. *N93.453.4. Goshen, CT. Aug. 11, '93. *Reward.*

891 CALDER, Alexander (1898-1976). Earrings. Silver. Diam. 5.0 cm. For pierced ears. *N93.453.2. Goshen, CT. Aug. 11, '93. *Reward.*

892 CALDER, Alexander (1898-1976). Earrings, 1950. Silver. 5.6 x 4.4 cm. Made for Polly Clapp. In the form of the initials "P" and "C". *N93.453.5. Goshen, CT. Aug. 11, '93. *Reward.*

893 CALDER, Alexander (1898-1976). Pin, 1960. Brass. 16.3 x 8.8 cm. *N93.453.6. Goshen, CT. Aug. 11, '93. *Reward.*



894

894 CALDER, Alexander (1898-1976). Ring, 1960. Silver. Diam. 3.1 cm. *N93.453.7. Goshen, CT. Aug. 11, '93. *Reward.*

895 McTIEGUE, Walter. Stick pin, 1927. Gold and diamonds. 6.7 x 1.3 cm. In the form of a biplane cut from a single diamond and mounted on a gold pin. Presented to Charles Lindbergh in 1927. *N93.413.7. St. Louis, MO. Aug. 29, '93. *Reward.*

Liturgical Objects

Czechoslovakian, 19th Century

896 Ciborium, 1880. Gilded silver. 27.0 x 9.0 cm. *N93.443.1. Praslvice, Czech Republic. Sep. 1, '92. Interpol Number : E-76/5-1993

Italian, 17th Century

897 Crucifix. Ivory and ebony. Ht. 42.0 cm. Forefinger of Christ's left hand is partially missing. Christ on the cross, the figure carved of ivory and the cross of ebony with ivory caps on the terminals. N93.399.9. Madrid, Spain. Aug. 23, '93.

Metals

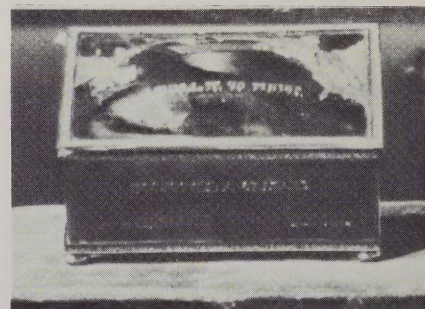
French, 19th Century

898 Imperial Eagle, 1803. Copper. 32.0 x 23.0 cm. Bears the no. WM 1274 G 1948. Cast emblem in the form of a wingspread eagle from top of a standard or flagpole from Napoleon's army after Napoleon was crowned Emperor of the French. *N93.461.1. Waterloo, Belgium. Apr. 2, '93. Interpol Number : E-87/6-1993

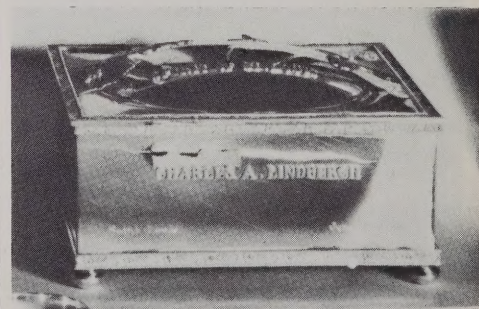
Objects of Art

American, 20th Century

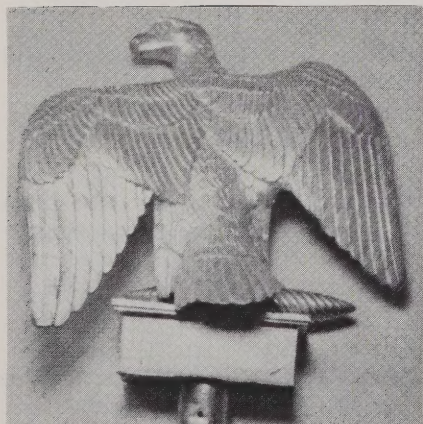
899 JACCARD. Jewelry box, 1927. Gold. 12.7 x 9.2 x 6.4 cm. Rectangular form, the lid decorated with a map of the eastern U.S and Europe and showing the course of Lindbergh's 1927 flight to Paris, with a plane (The Spirit of St. Louis), the Statue of Liberty, and the Eiffel Tower and inscribed: SPIRIT OF ST. LOUIS; the front inscribed: CHARLES A. LINDBERGH, St. Louis, " and "June 18, 1927" and "33 HOURS, 29 MINUTES" and "3610 MILES." Presented to Charles Lindbergh in St. Louis. *N93.413.10. St. Louis, MO. Aug. 29, '93. *Reward.*



899 (top)



899 (side)



898

Antiquities

900 Trowel, 1927. Gold and bone. Ht. 22.2 cm. Presented to Charles Lindbergh on September 17, 1927 by the bricklayers of Sacramento of the AFL. With a bone handle and shaped blade inscribed: "Appreciative of his Democratic Personality/and Humanitarian Intrepidity/This Trowel is Presented to/Brother Colonel Charles Lindbergh/by/ BRICKLAYERS LOCAL NO 9/of/ Sacramento California/and the/AMERICAN/ FEDERATION/ OF LABOR/ September 17,/1927." *N93.413.9. St. Louis, MO. Aug. 29, '93. *Reward.*



900

Silver

Belgian, 18th Century

901 Coffee pot, 1786. Silver plate. Ht. 37.90 cm. Bears the hallmark of the city of Mons (a crowned coat-of-arms with a lion), the maker's hallmark (head of a bearded man) and the owner's initials (I.L.I.P.L.V.). *N93.464.1. Louvain, Belgium. Nov. 19, '92. Interpol Number: E-26/2-1993



901

Sculpture

Byzantine, 11th Century

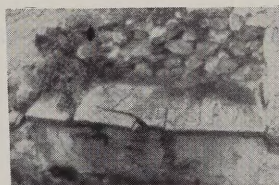
902 Stele fragment. Marble. 90.0 x 80.0 cm. *N93.452.1. Mikri Prespa, Greece. Aug. 5, '91. Interpol Number: E-86/6-1993

Greek, 4th Century

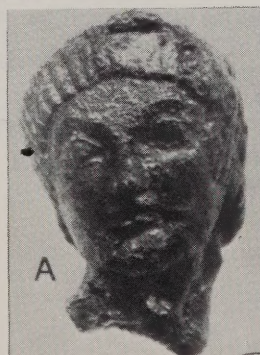
903 Funerary stele. Marble. 166.0 x 71.0 cm. An inscription in ancient Greek engraved vertically in the upper left. During removal of the stele, thieves broke the legs of the two figures which remain in situ. *N93.451.1. Kalogiri, Greece. Mar. 14, '93. Interpol Number: E-69/5-1993.

Greek, 5th Century B.C.

904 *Head of an Athlete*, 490 B.C. Bronze. Ht. 3.0 cm. Head of a young man, probably an athlete. Well-preserved surface with corrosion on upper part of head, left side of face and in the short vertical locks of hair held in place by a band around head. Recorded under inventory no. 13532. *N93.459.1. Athens, Greece. Jul. 20, '92. Interpol Number: E-205/10-1992



902



904

Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Tibetan, 19th Century

905 *Thangka*. 70.0 x 50.0 cm. *N93.441.1. Huttenberg/Ktn., Austria. May 23, '93. Interpol Number: GZP 3285/93



905



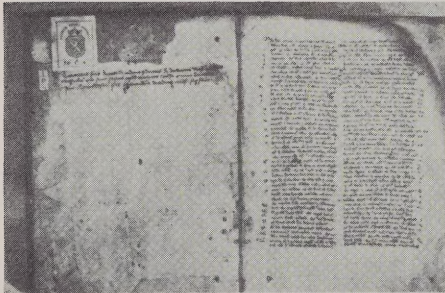
903

Miscellaneous

Arms, Armor

Japanese, 19th Century

906 Sword, circa 1830. Diam. 9.0 Ht. 58.0 cm. Signed on the angle of the sword (the part of the sword across the sheaved grip). Composed of sword guards with open work depicting two fighting dragons with remnants of gold leaf; a sheath of reddish-brown lacquer with an iron grip with crosses surrounded with an ochre material and depictions of dogs on both sides of the sword guard, and another representation of a dog at the end of the iron grip. *N93.419.1. Amsterdam, The Netherlands. Jun. 5, '93.

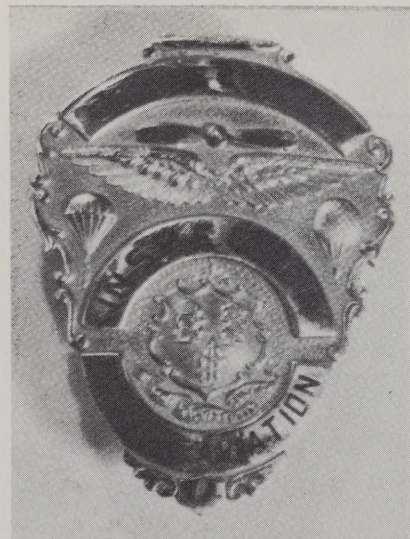


907

Books, Documents, Manuscripts

Czechoslovakian, 14th Century

907 Unknown. *Theological Collection*. Vellum and ink. 32.0 x 23.0 x 7.0 cm. Comprises 233 folios in Latin in a Gothic cursive script in lower case letters and divided into columns. Comprised of the following works: On the recto and verso of folio 1 is "Articuli in quibus Thomas de Aquino in summis suis communiter non tenetur", on folios 2r-140r is "Armandus de Bello Visu de declaratione difficilium dictorum et dictionum in theologia," on folios 152-233r is "Prologus Bonaventurae super sententias magistri Petri in breviliquium" and on folio 233 verso there is a diagram of prophets. The manuscript bears the coat of arms of Bohemia and the inscription "Museum Nationale 1818," together with the stamp of Count Kolowrat. It also bears the old mark of the museum 1 D 11 on the back of the front plate with an ex libris with the Bohemian lion, the inscription "Museum Regni Bohemiae" and the mark XII C 8 on the same upper left hand corner. *N93.457.1. Prague, Czech Republic. Feb. 1, '93.



908

Medals

American, 20th Century

908 Badge, 1927. Gold filled. 5.1 x 4.1 cm. Presented to Charles Lindbergh in 1927. Shaped shield with a design of wings, below a propeller blade, a pair of open parachutes below, with the state shield of Connecticut and inscribed on banners: CONNECTICUT/INSPECTOR/DEPT. OF AVIATION." *N93.413.8. St. Louis, MO. Aug. 29, '93. *Reward.*

909 Medal, 1927. Gold and ribbon. 6.4 x 4.4 cm. With rectangular plaque surmounted by a scroll and inscribed "TO COMMEMORATE THE/FLIGHT OF COL. LINDBERGH/FROM NEW YORK TO PARIS/MAY 20-21 1927," a ribbon suspended below with a circular medal with a design of scrolls, laurel left border, surmounted by scrolls and a shell, a biplane, and a standing figure of "Liberty" holding a fasces; the medal inscribed: PRESENTED/BY THE/SCHOOL CHILDREN/OF THE/BOROUGH BROOKLYN/NEW YORK/TO COL. CHARLES LINDBERGH." *N93.413.6. St. Louis, MO. Aug. 29, '93. *Reward.*



909

Islamic Art

French, 20th Century.

910 Lafayette Escadrille medal, 1927. Bronze. Diam. 4.4 cm. Presented to Charles Lindbergh in June, 1927. Inscribed "Escadrille Lafayette." *N(3.413.4. St. Louis, MO. Aug. 29, '93. Reward.

911 Lafayette Escadrille medal, 1927. Bronze. Diam. 5.4 cm. Inscribed: "Lafayette Flying Corps" on the front and also inscribed (on verso?): Charles A. Lindbergh Honorary Member, June 3, 1927." Presented to Charles Lindbergh in 1927. *N93.413.5. St. Louis, MO. Aug. 29, '93. Reward.



910



911

Books, Documents, Manuscripts

Arab, 18th Century

912 ABI-TALIB, Ali Ibn Muhammed Ibn Zayd Hazrat Ibn Fourth Part of the Koran. Paper and leather. 39.0 x 23.5 cm. In the Rayhani script with 5 lines per page and illuminated in the Ilkhanid style, in a brown leather binding with a stamped central medallion. Folios 60. Recorded under catalogue no. 1885. N93.448.15. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

913 AL-GHAZALI, Zayn ad-din Abu Hamid (1058-1111). *Ihya' al-'ulum ad-din*, 1163 A.H. Paper and leather. 18.3 x 7.9 cm. In the Naskh script with 37 lines per page. Illuminated title page and titles, with a red leather binding stamped with a central medallion, corner pieces, border panel with a flap. Text in a frame with illuminations in gold surrounding frame. Folios 767. Recorded under catalogue no. 1884. N93.448.14. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

914 AL-KASFI, Muhammed al-Mahdi Ahmad. Ibn al-'Ali Ibn Yusuf Al-Fasih. *Masarrat fi dala'il al-hayrat*, 1194 A.H. Paper and leather. 15.0 x 67.0 cm. In the Talik script. With 21 lines per page. With brown leather binding with red leather spine and border with flap. Folios 358. Recorded under catalogue no. 199. N93.448.9. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

915 AL-KOCAVI, Sahzada Muhammed Ibn Mustafa. *Hasiya an-anwar at-tanzil wa asrar at-ta'wil*. Paper and leather. 23.4 x 10.3 cm. In the Talik script. With 37 lines per page. In a brown leather binding with a stamped central medallion. Folios 1 + 930. Recorded under catalogue no. 40. N93.448.7. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

916 AL-KONAVI, Isma'il bin Muhammed Ibn Mustafa. *Hasiya an-anwar at-tanzil wa asrar at-ta'wil*, 1192 A.H. Paper and leather. 23.7 x 12.5 cm. In the Naskh script. With 39 lines per page. With a leather binding with stamped central medallion with pendants and border panels with flap. Folios 1626. Recorded under catalogue no. 41. N93.448.8. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

917 AL-RAZI, Muhammed Ibn 'Umar Fahr ad-din. *Mafatih al-gayp Tafsir-i kabir (The Great Commentary)*, 1139 A.H. Paper and leather. 20.3 x 11.4 cm. In the Smael and Talik script. In a dark red leather binding with a stamped central medallion pendant and border panels with flaps. 45 lines per page. Folios 2 + 1389. Recorded under catalogue no. 53. N93.448.3. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

918 IBN ABBAS, Abd Allah (7th Century). *Commentary (Tafsir-i ibn Abbas)*. Paper and leather. 13.2 x 5.9 x 1.9 cm. In the Talik script. Each page comprising 25 lines; in a leather binding with corner pieces and flap; folios 2 + 385. Recorded under catalogue no. 1. *N93.448.1. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

919 KAZVINI (Qazwini?), Abu 'bd Allah Yazid Ibn Abd Allah. *Sunan Ibn Maca*, 1165. A.H. Paper and leather. 15.0 x 8.1 cm. In the Naskh script with 29 lines per page. Headpiece is gold with headings in red and gold, text also framed in red and gold. In a red leather binding with a stamped central medallion with pendants and border panels. Folios 310. N93.448.17. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

Arab, 19th Century

920 IBN AS-SAMI, Sahib Ahmad Ibn. Yusuf. *Umdat al-huffaz fi tafsir asraf al alfaz*, 1177 A.H. Paper and leather. 15.7 x 72.0 cm. In the Naskh script. With a leather binding stamped with a central medallion and corner pieces. Folios 1 + 476. Recorded under catalogue no. 39. With 27 lines per page. N93.448.2. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

Arab, Century Unknown

921 ABU DAOUD SULAIMAN, *Sunan Abu Daoud*. Paper and leather. 23.4 x 7.3 cm. In Arabic in the Naskh script. With 29 lines per page. In a red leather binding with stamped central medallion, corner pieces and border panels with flap. Folios 405. Recorded under catalogue no. 118. N93.448.5. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

922 AFFAN, Osman ('Uthman) bin. *Koran*. Paper and leather. 32.5 x 24.0 cm. In the Kufic script with 9 lines per page. The binding with illuminated headpiece in dark blue. Folios 189. Recorded under catalogue no. 1455. N93.448.11. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

923 AL-CAVZIYE, Shams ad-din Abu Abd 'Allah Muhammed Ibn Abu Bakr Ibn Ayyub Ibn Kayyim. *Zad al-ma'ad fi hayr al-'ibad*. Paper and leather. 16.6 x 7.3 cm. In the Naskh script. With 37 lines per page. In a gilt leather binding with stamped central medallion with flap. Folios 3 and 367. Recorded under catalogue no. 272. N93.448.6. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

924 AL-SAFABI AL-MISRI, Sihab ad-din Ahmad Ibn Muhammed Ibn 'Umar. *Inayet al-Kadi kifayat al-Razi*. Paper and leather. 23.3 x 12.0 cm. In the Naskh script with 47 lines per page. With brown leather binding with gilt and stamped central medallion. Folios 1076. Recorded under catalogue no. 1176. N93.448.10. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

925 HACCAC, Abu Husayn Ibn Muslim Ibn. *Sahih Muslim*. Paper and leather. 15.8 x 82.0 cm. In the Naksh script. Folio 585. With 27 lines per page. In a gilt leather binding with flap. Recorded under catalogue no. 115. N93.448.4. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

926 Unknown. *Koran*. Paper and leather. 45.0 x 17.0 cm. Comprising some verses (suras) from the fourth and fourteenth parts, in the Sulus script with 5 lines per page. Script is in black with gold and some red. In a leather binding with illuminated headings. Folios 37. Recorded under catalogue no. 1886. N93.448.16. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

Persian, 11th Century

927 Unknown. *Koran*. Vellum. 55.0 x 35.0 x 15.0 cm. *N93.446.1. Negal Village, Marivan City, Iran. Jan. 26, '93. Interpol Number : E-58/4-1993

Persian, 19th Century

928 HAFIZ, Shams ad-din Muhammed, called (d. 1389 A.D.). *Divan*, 1231 A.H. Paper and leather. 22.0 x 12.5 cm. Collection of poems by the well-known Persian poet and reputed Sufi. In the Talik script with 11 lines per page. In a leather binding with a stamped central medallion with pendant border panels with a flap. Titles illuminated. Folios 167. Recorded under catalogue no. 1882. N93.448.12. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

Turkish, 19th Century

929 MEHMET, Sayyid Darvish. *Macm a'al-Falakiyat Mclis al'Falakiyat*, 1210 A.H. Paper and leather. 16.9 x 10.1 cm. In the Naskh script with 17 lines per page, illustrated with miniatures in a red and black leather binding with a stamped central medallion pendants. Folios 1-549. Recorded under catalogue no. 1883. N93.448.13. Amasya Beyazit, Turkey. Nov. 16, '92. Interpol Number : E-18/2-1993

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